Pair of water jars. Polychrome Decoration
Made at Puebla, Mexico, about 1800
(See Nos. 73 and 72)

CATALOGUE OF

MEXICAN MAIOLICA

BELONGING TO

MRS. ROBERT W. DE FOREST

EXHIBITED BY

THE HISPANIC SOCIETY OF AMERICA

FEBRUARY 18 TO MARCH 19, 1911

BY

EDWIN ATLEE BARBER, PH.D.
Director of the Pennsylvania Museum and School of Industrial Art

THE HISPANIC SOCIETY OF AMERICA
156TH STREET, WEST OF BROADWAY
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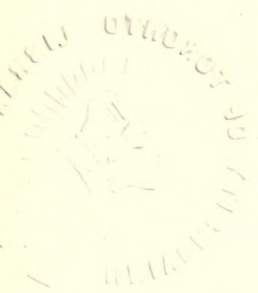

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THE HISPANIC SOCIETY OF AMERICA

MEXICAN MAIOLICA

MEXICAN MAIOLICA

INTRODUCTORY NOTES

THE glazing of earthenware with oxid of tin is now believed to be of Saracenic origin, having first been introduced into Egypt and Persia by the Arabs, who afterward carried the art into Morocco, whence it was taken by the Moors into Spain. Workmen who went from Spain to Italy established the art in the latter country. It next appeared in France, at Nevers and other places, and soon after in Holland and Germany, gradually spreading to almost every section of the Continent and into England.

It was not known to ceramic writers until five or six years ago that tin-enameled pottery had ever been produced in the Western Hemisphere. Isolated examples of maiolica had been brought back by American tourists in Mexico from time to time, but these were supposed to be of Spanish workmanship and were known as Talavera ware. Writers have fre-

quently described the elaborate, and often remarkable, tile-work of the old churches, convents, and other religious foundations of that country, with scarcely a thought as to its origin. Recent investigations, however, have resulted in the discovery that true stanniferous faïence was made in Mexico by Spanish potters and their native pupils as early as the sixteenth century, and continued to be produced on a considerable scale until the present time. The ancient seat of the manufacture was Puebla, and for more than three centuries that city enjoyed a monopoly of the maiolica industry.

Puebla, or La Puebla de los Ángeles (the Town of the Angels), was founded as a new city by the Spaniards in 1532. At the beginning of the seventeenth century its manufactures of cotton, wool, glassware, and pottery had been firmly established and were famed throughout New and Old Spain. Unglazed pottery had been produced by native workmen since the time of the Conquest, but glazing was not introduced until potters were brought from Spain. Consul-General A. M. Gottschalk, lately of Mexico City, in a recent report to the State Department at Washington, states: "In the early days of Puebla's history the Dominican friars, struck by the aptitude of their Aztec parishioners at making crude native pottery, and

desirous also of obtaining tiles for the monastery and church which they were building, sent word to the Dominican establishment at Talavera de la Reina, in the province of Toledo, Spain, that they could make good use of five or six of the brotherhood who were acquainted with the Spanish process of pottery-making, if such could be sent to them. Accordingly, a number of Dominican friars, familiar with the clay-working processes in use at Talavera, were assigned to the Puebla house of their order, and under them were trained a generation of workmen who for the first few succeeding years produced some excellent pieces."

By 1653 the maiolica industry of Puebla had grown to such proportions, without restriction of any sort, that it became advisable to organize an association for the mutual protection and assistance of the master potters. Accordingly, a Potters' Guild was established in this year, records of which have been found among the official archives of the city. The laws which were adopted regulated the preparation of clays and glazes, the qualities of the different grades of pottery, the character of the decorations, the sizes of household utensils, and the sale of wares, and required the marking of each piece with the initials or monogram of the maker, penalties being provided

for the counterfeiting or falsification of the trademarks.

The first examiners of the guild (in 1653), before whom every applicant was required to appear to prove his qualifications and eligibility to membership, were Diego Salvador Carreto, Damián Hernández, and Andrés de Haro. A few years later (apparently in 1662) Antonio Marqués of Santillana, Spain, one Roque of Talavera, Spain, and José Ramos, master potters of Puebla, represented the guild in petitioning the city to turn over to that organization the originals of the laws relating to the trade, and setting forth the rights, privileges, and obligations of the members. These decrees remained in force until 1676 and possibly later. After the latter date, however, the organization appears to have languished, since no subsequent record has been discovered in the books of the corporation of the city, and the provisions for the protection of the craft were apparently no longer enforced.

Several influences were at work in the seventeenth century in developing the art of maiolica-making in Mexico. The earliest pieces which are known to us, produced before 1700, are embellished with strapwork and scrolled patterns in Moresque style. An excellent example of this variety, from the lavatory

of the old convent of San Francisco at Atlixco, is a laver, or basin, some twenty inches in diameter, decorated in dark blue outlined with black, now in the collection of the Pennsylvania Museum in Philadelphia. A similar specimen, owned in Mexico, bears around the margin the explanatory inscription, "Soy para labar los sacryfycadores y no mas" ("I am for washing the sacrificers [hands] and for nothing else"). The most important work of this character, however, is probably the dado in the Chapel of the Rosary, belonging to the Church of Santo Domingo in Puebla (erected in 1690), which consists of tin-enameled tiles painted with a strapwork design in blue and white, alternating with panels of other tiles embossed with patterns in Moorish taste.

The Spanish influence naturally impressed itself upon the glazed pottery of Mexico at an early date, through the craftsmen who were brought from Talavera and other places in Spain. From about 1600 to 1650 the Spanish style of painting, by which we mean the introduction of birds and animals and figures of saints among the decorative motives, largely preponderated. But about the middle of the seventeenth century the extensive importation of Chinese porcelains into Mexico, through the port of Acapulco, began to stimulate the artistic zeal of the Pueblan potters, who

soon commenced to imitate the Oriental forms and paintings, and rapidly developed a pseudo-Chinese style, which continued until about the middle of the following century.

By the beginning of the nineteenth century the Chinese influence had entirely disappeared, and the later debased polychrome style of the Talavera maiolica, which was developed in Spain in the latter part of the eighteenth century, was adopted in Mexico, which marked the beginning of the decadence of the art. New colors were introduced, and the products of the Hispano-Mexican period, which continued from about 1800 to 1860, became gaudy and flamboyant, and over-decoration vulgarized the ware.

Since this art was introduced into Mexico by the priesthood, we may naturally expect to find in the ecclesiastical edifices of that country the best work of the early craftsmen. Here were placed the most intricate designs in tile-work, such as friezes and panels, made to fill special orders; entire façades of churches and convents were covered with tiles in the most elaborately executed patterns; tile-incrusted domes in many colors were often surrounded by glazed statuettes; wall mosaics of great size were painted with scriptural and legendary scenes; extensive lavatories with enormous maiolica basins beautifully decorated

were erected for the use of the clergy; baptismal and holy-water fonts, and services for the tables of the convents and other religious houses, were produced in great abundance.

Having executed the more pressing orders of the priests, the potters were free to supply the needs of the people, and vast quantities of articles were produced for household use, such as bath-tubs or cisterns, covered dishes, bowls, basins, bénitiers, inkstands, sand-sprinklers, salt-cellars, candlesticks, and large jars for storing liquids, vanilla, chocolate, and other foods. Among the objects most frequently met with are tall, cylindrical vessels, of the form of the Spanish and Italian albarelli, which were used to hold drugs, but more frequently served as receptacles for cut flowers, which have always been cultivated in great profusion by the Mexicans, and jardinières and flower-pots in the forms of barrels and urns, for growing plants, which were placed in the gardens or set on the balconies around the four sides of the patios, or inner courts.

The dwellings of the wealthier classes were frequently beautified, both externally and internally, with tile-work of attractive designs and colorings. Panels painted with figures of saints, coats of arms, and inscriptions were set in the walls of apartments

and staircases and over the entrances to the courts. In many of the cemeteries tiles were also used in the ornamentation of graves and tombstones. Some of these, painted with figures of saints, may still be found in place.

We learn from the records of the Potters' Guild, preserved in the archives of the city of Puebla, that three varieties of pottery were fabricated, "the fine, the common, and the yellow, such as jars, pots, vases, pans, strainers, etc." It was decreed that "no one can manufacture pottery, either fine or common, without passing the examination required in the kind of pottery he expects to make. He may only make the kind in whose manufacture he is examined, unless perchance his examination has been on all."

It was also specified that the fine pottery should be "painted in blue and finished in black with dots along the borders and edges, . . . and, in order that there may be variety, the other style of decoration for this fine ware *shall be in imitation of the Talavera ware,* or figures and designs in colors. . . . Also in making the fine wares the coloring should be *in imitation of the Chinese ware,* very blue, finished in the same style and with *relief-work in blue.*"

A critical examination of the collections of Puebla pottery which are accessible to us enables us to divide

these wares into four classes, based on their distinctive forms and characteristic decorations, as follows:

1. The Moresque style	Blue monochrome.
2. The Spanish, or Talavera, style	
3. The Chinese style	
4. The Hispano-Mexican, or Pueblan, style	Polychrome.

These varieties may be roughly separated into two groups, the first being composed of those examples which were produced previous to 1800, which were decorated in blue; the second consisting of those pieces which were made during the nineteenth century, which were painted in various colors. The blue color was thickly applied and stands out in perceptible relief, a peculiarity which enables the collector to distinguish the Mexican maiolica from the Spanish, which latter was always painted with thin, flat pigments.

In the Hispanized, or Talavera, style, of the second class, the Italian influence can occasionally be traced. It is known that maiolists went from Italy to Spain in the seventeenth century, and it is not surprising that the pottery of Talavera and other maiolica centers of the latter country should present certain resemblances to the productions of Savona and Genoa.

The characteristics of the early Talavera wares of Spain are the absence of metallic lusters, which were so prominent a feature in the products of Malaga and Valencia, and the prevalence of blue color in the white enamel of the ground. Animal, bird, and human forms were introduced, in combination with foliated and floriated ornaments, frequently crowded together without regard to position or fitness. In the earlier Mexican maiolica of the Talavera period these peculiarities are strongly marked. The influence of the Malaga or Valencia potters does not appear to have penetrated into Mexico, since no lustered pieces have yet been found among the fabrications of Puebla.

Although these four modes of execution, which received their inspiration from widely divergent sources, were well marked, they were frequently combined in the same pieces. While, on the one hand, we find examples which in form and design are consistently Spanish, or Oriental, in spirit, on the other, we meet with objects of Chinese shape with ornamentation in Moorish, Spanish, or, occasionally, Aztec taste, the latter having been introduced by Indian apprentices. Large bowls and barrel-shaped jardinières of Spanish form are frequently decorated in the Chinese manner. It is owing to these almost limitless variations and combinations of modeling and decora-

tive treatment that the study of Mexican maiolica possesses such absorbing interest and presents so many surprises to the ceramic student.

The Talavera style of Mexican pottery is of at least two distinct varieties. The earliest is that to which we have applied the term *tattooed,* in which the ground is thickly set with rudely painted dots and dashes in dark blue, interspersed with small animal motives surrounding the principal decorative designs, a style which flourished between about 1660 and 1700. A peculiarity of this treatment is the depressed appearance of the tattooed ornamentation, the color having sunk into the surface of the white enamel.

Next in chronological order is the characteristic decoration, found principally on albarelli and spherical jars, in which birds, flowers, and conventional devices are boldly, but rudely, painted in silhouette, in solid, raised dark blue, a method of treatment which was in vogue from about 1700 to 1750.

Of the third class, painted in blue monochrome or camaieu, in Chinese taste, four different styles may be distinguished. The first of these is characterized by solid dark-blue grounds, thickly applied, surrounding figure designs reserved in the white surface. The second variety, treated in the opposite manner, is embellished with Chinese figure subjects painted on

the white surface. The third style shows European figure motives, usually combined with Oriental details, while the fourth consists of alternate white and blue medallions of irregular form, ornamented with floral and conventional patterns, painted on the white field, and reserved in the blue.

The rules for the government of the members of the Potters' Guild, which flourished in Puebla in the seventeenth century, throw much light on the composition of the early wares. The glaze for fine pottery contained four and one-sixth parts of lead to one of tin, a somewhat less proportion of the latter ingredient than is used by the modern Pueblan potters. In consequence of the greater care exercised in the preparation of materials, however, the glaze of the older ware is more even and homogeneous than that of the present-day maiolica. For the common wares the glaze consisted of twelve and a half parts of lead to one of tin. Since the lead was incorporated with the tin before the composition was applied to the ware, the enamel is homogeneous and so hard that it can only with difficulty be scratched with a steel point.

A careful study of the body of Puebla maiolica reveals the fact that the clays employed were apparently of two kinds, white and red. These two

varieties will be found to occur in the earliest pieces as well as those of recent date. The white body is much softer than the red, the difference in color being caused by the degree of heat to which the ware was subjected at the first firing, or the length of time it was allowed to remain in the kiln. When baked slightly the clay appears white and porous, and so soft that it can be readily cut with a knife; but when allowed to remain longer in the kiln, at a high temperature, it becomes partially vitrified and considerably harder, and of a deep pink or reddish hue, increasing in density with the darkening of the color. Thus the tint of the body bears no relation to the antiquity of the ware, nor does it indicate the locality from which the clay was obtained.[1] It is true that two varieties of clay are used—white clay obtained at San Bartolo, San Pedro, and Santo Tomas, hills near the village of Totomehuacán, five kilometers from Puebla, and red clay from Loreto and Guadalupe, in the vicinity of Puebla; but these are always combined in equal parts to produce the results de-

[1] It is a curious fact, however, that many of the best pieces of the earlier ware were only slightly fired and, as a result, possess a light-colored body, which in some instances is almost as soft as chalk, but is always covered with a hard enamel. The larger and coarser pieces were usually burned more thoroughly and are consequently more vitreous and of a darker tint beneath the glaze.

sired. It is stated that no other combination of clays is employed and that neither the red nor the white clay can be used alone with satisfactory results.

Since it is to be presumed that the law requiring the marking of pottery during the existence of the Potters' Guild in Puebla, from 1653 to 1676, was strictly observed, we would expect to find pieces of that period bearing the registered devices of their makers. While early specimens of this character are comparatively rare at this late date, numerous marked pieces have been found. Among these private marks we find the letter F, usually on tiles painted with human figures and animals in Chinese taste. The representation of a bee also frequently figures among the decorations on tiles from the same fabrique, evidently the private device, probably standing for the initial of the name, of a potter or decorator. The letters "he" are painted in blue on the sides of ornate jars. Enormous bowls, or basins, sometimes bear the letters C. S. A large laver, showing Moorish influence, is marked with a cursive A. Among the other devices which have come to light are a character resembling a florid y, the monograms and initials To, O R (the O above the R), M A, the monograms SCo and CAo (the o over the A) in black, the letter Z in blue, and a brown V with

the figures 6 and 8 at the ends of the arms. Some of the more important pieces bear simple and complex crosses scratched in the paste or traced in blue and extending almost entirely across the bases. All of the dark-blue marks occur on pieces belonging to the latter half of the seventeenth century. Those in black and brown are found on vessels belonging to the first half of the nineteenth century, when the marking of pottery appears to have been revived. In the absence of a complete list of members of the original guild, or a directory of the potters of the early nineteenth century, the exact significance of these marks has not yet been determined.

Without sufficient authentic records we can only fall back upon tradition to throw light on the extent of the pottery industry in Mexico during the seventeenth and eighteenth centuries. The great numbers of early pieces which have survived would indicate the existence of numerous establishments at different periods. Toward the middle of the seventeenth century, according to the statements of some of the older potters, whose ancestors for several generations produced maiolica in Puebla, there were at least ten or twelve manufacturers in that city. About 1750, when the industry had reached its height, some thirty potteries were in operation. Bancroft, in his

"History of Mexico," informs us that in 1793 there were fifty-six establishments for the making of glass and pottery, but that the number was reduced to eighteen at the beginning of the nineteenth century. Toward the middle of the century the number had decreased to about twelve. At the present time only six *loceriας* are active, where the common grades of utilitarian wares and tiles, entirely devoid of artistic merit, are being produced. The recent demand among collectors for early pieces, however, has encouraged some of the manufacturers to imitate the old designs, and more or less dangerous forgeries are frequently met with in the curiosity-shops of Mexico.

In 1900, Señor Enrique L. Ventosa of Puebla, who came from Barcelona, Spain, having obtained his art education in Paris, commenced to elevate the modern standard of the art by reviving many of the old designs. His work is characterized by conscientious adherence to the spirit of the originals. He has made a thorough study of the ancient maiolica of Mexico, and his knowledge of the old Spanish wares has enabled him to combine in his productions the Mexican and Spanish methods, using the motives which are found in both, to originate a style which, while based on the traditions of the Mexican art, is

so distinctive in treatment that it can be recognized without difficulty.

It is only within the past few years that the Mexicans themselves have commenced to recognize the true character of the tin-enameled pottery which is found in their country. Collectors in various parts of the republic have, as the result of recent discoveries, turned their attention to the gathering together and preservation of these remains of one of the earliest of Hispano-Mexican arts. Of these local collections, that formed by Mr. Albert Pepper, an architect, of the City of Mexico, has been recognized for many years as one of the most important. In the Pennsylvania Museum, Philadelphia, may be seen a representative group of these early wares. The interest in this subject, however, has not been confined to America, for we learn that European collectors have lately been attracted to this field of research, and groups of Mexican maiolica have already been sent to Germany, France, and England.

Mrs. Robert W. de Forest, who for many years has been engaged in collecting the folk pottery of all peoples, during a trip to Mexico in 1904 became interested in the pottery of Puebla, and at that time gathered together the nucleus of her present collection. Through the assistance of Mrs. Zelia Nuttall

of Coyoacán, she has been able to add, from time to time, many rare and valuable examples, and her recent acquisition of the well-known collection of Mr. Albert Pepper has made her collection one of the most extensive and representative of its kind. It is particularly rich in polychrome pieces, dating from about 1800 to 1860, of which Nos. 72, 73, 74, 75, and 116 are especially noteworthy. Among the earlier pieces, in dark blue, special attention is called to Nos. 4, 63, and 64.

The maiolica of Mexico, crude and inartistic as it frequently appears, possesses an element of manly vigor, in the boldness of its modeling and decorative treatment, which gives it an individuality of its own. The reflection of the virile art of Spain, combined with the refining influence of Oriental traditions, resulted in the development of a composite style of pottery, which at its best period, between 1650 and 1750, was quite distinct from the wares produced in any other country.

EDWIN ATLEE BARBER.

CATALOGUE OF MEXICAN MAIOLICA

BELONGING TO

MRS. ROBERT W. DE FOREST

CATALOGUE OF MEXICAN MAIOLICA

I

SHOWING SPANISH INFLUENCE

(*a*) TATTOOED STYLE

1650–1700

1 Jar with fern leaf, bird, and animal decoration in dark blue. Reserved white label for name. About 1660–1680. Height 11 inches.

2 Pair of jars. Fern leaf, floral, and bird decoration in dark blue. Marked "h e". Reserved white label for name. About 1660–1680. Height 10⅝ inches.

3 Jar with six (6) serpentine handles, fern leaf and bird decoration in dark blue. About 1660–1680. Height 9¾ inches.

4 Laver. Central figure of a woman surrounded by fern leaf and bird designs in dark blue.

Marked "h e". About 1660–1680. Diameter 20¼ inches. PLATE I.

5 Plate. Decorated with the figure of a man carrying a banner, in dark blue. About 1670. Marked "Z". Diameter 8⅝ inches. PLATE II.

6 Lid of jar. Fern leaf and animal decorations (hares and fishes) in dark blue. About 1680. Diameter 10⅞ inches.

7 Large plate or plaque. Fern leaf, bird, animal, and flower decoration in dark blue. About 1680. Diameter 14 inches.

(*b*) SILHOUETTE AND OTHER STYLES, IN RAISED BLUE
1700–1800

8 Chocolate jar. Conventional and bird decoration. Iron collar; lid and lock missing. About 1700. Height 10¼ inches. PLATE III.

9 Pair of jars. Conventional and bird decoration. About 1700. Height 10¼ inches. PLATE IV.

10 Large jar. Conventional bird and floral decoration in dark blue. About 1700. Height 16 inches.

PLATE I.

PLATE II.

PLATE III.

25

8

PLATE IV.

9

9

11 Albarello or drug jar. Conventional floral decoration in dark blue. Reserved white label for name. About 1700. Height 10½ inches.

PLATE VII.

12 Albarello or drug jar. Conventional floral decoration. About 1700. Height 6¾ inches.

PLATE VIII.

13 Albarello or drug jar. Conventional floral and bird decoration. About 1700. Height 6¼ inches.

14 Albarello or drug jar. Conventional decoration, palm tree, house, etc., in dark blue. Arms of Franciscan convent in brown. About 1700–1750. Height 8¾ inches. PLATE XI.

15 Albarello or drug jar. Conventional bird and floral decoration in dark blue. About 1700–1750. Height 11¼ inches. PLATE VII.

16 Albarello or drug jar. Conventional bird and floral decoration in dark blue. About 1750. Height 10½ inches.

The pink tint of the clay is caused by the more thorough burning of the ware.

17 Albarello or drug jar. Bird and hare motives in dark blue. About 1750–1800. Height 10 inches.

Shows traces of having been covered with sil-

ver, and evidently used at one time as a flower vase in a church or a convent. PLATE IX.

18 Albarello or drug jar. Bands of conventional decorations in dark blue. About 1750. Height 10 inches.

19 Albarello or drug jar. Bands of conventional decorations in dark blue. About 1750. Height 10⅛ inches. PLATE X.

20 Albarello or drug jar. Ornamental bands with reserved white scroll-work in blue ground. About 1750. Height 5⅞ inches. PLATE IX.

21 Jar. Ornamental bands with reserved white scroll-work in blue ground. About 1750. Height 6¼ inches. PLATE VIII.

22 Albarello or drug jar. Fern leaf decoration in raised blue. About 1750. Height 9¼ inches.

23 Albarello or drug jar. Conventional floral decoration in dark blue. About 1750. Height 8⅞ inches.

24 Albarello or drug jar. Bands of conventional decoration in dark blue. About 1750–1800. Height 10¾ inches.

PLATE V.

PLATE VI. 27 b

PLATE VII.

60 11 15

PLATE VIII.

12 16 21

PLATE IX.

20 49 161 17

25 Pair of jars. Conventional bird and floral decoration. About 1750–1800. Height 9½ inches. PLATE III.

26 Spherical jar. Blue decoration, with Carmelite arms in brown, green, and orange. About 1775–1800. Height 10⅜ inches. PLATE V.

27 Pair of barrel-shaped jardinières. Conventional bird and checker-board decoration in dark blue. About 1750–1780. Height 13⅝ inches and 15⅜ inches. PLATES VI AND XXI.

28 Cylindrical jar. Conventional decoration in dark blue. About 1750–1780. Height 10½ inches. PLATE XII.

29 Pair of square bottles. Decorated with figures of birds and buildings in dark blue. Nineteenth century. Height 6½ inches.

30 Cover of jar. Scale decoration in blue. About 1800. Diameter 11¼ inches.

31 Inkstand. Hexagonal form. Conventional floral decoration in dark blue. About 1750. Diameter 4 inches. PLATE XIII.

32 Inkstand. Hexagonal form. Conventional floral decoration in dark blue. About 1750. Diameter 3¾ inches.

33 Sand-shaker. Hexagonal form. Conventional floral decoration in dark blue. About 1750. Diameter 3¾ inches. PLATE XIII.

34 Sand-shaker. Hexagonal form. Conventional floral decoration in dark blue. About 1750–1780. Diameter 3¾ inches. PLATE XIII.

35 Bowl. Conventional floral decoration in dark blue. About 1800. Height 10¾ inches.

36 Albarello or drug jar. Ornamental bands in dark blue. Carmelite arms in brown. About 1800–1825. Height 9½ inches. PLATE X.

37 Albarello or drug jar. Fern leaf decoration in blue. About 1800–1825. Height 10⅛ inches.

38 Bowl with two (2) handles. Fern leaf decoration in blue. About 1750–1800. Height 3⅝ inches. PLATE XXXIII.

39 Basin. Conventional decoration in raised blue. About 1800. Diameter 11¾ inches. PLATE XI.

40 Plate with scalloped edge. Conventional floral decoration. About 1800. Diameter 7⅛ inches.

41 Plate with scrolled edge and fluted cavetto. Con-

PLATE X.

61 19 36

62

39

14

PLATE XI.

PLATE XII.

130 28 131

34
33

31
98

PLATE XIII.

ventional floral decoration in dark blue. About 1800–1825. Diameter 8¼ inches.

42 Plate with scalloped edge. Conventional floral decoration in blue. About 1825. Diameter 8¾ inches.

43 Large plate or plaque. Scalloped edge. Blue border design. About 1800–1825. Diameter 15 inches.

44 Plate with scalloped edge. Conventional design of building and trees in dark blue. About 1800. Diameter 8⅝ inches.

45 Covered jar with handles. Fern leaf and conventional floral decoration in dark blue. About 1800. Height 6 inches.

46 Bottle-shaped vase. Fern leaf, bird, and animal motives in raised dark blue. About 1700. Height 10¾ inches.

47 Plate. Conventional floral designs in dark blue. About 1800. Diameter 7 inches.

48 Plate. Conventional floral designs in dark blue. About 1800. Diameter 7¼ inches.

49 Albarello or drug jar. Conventional floral decoration in blue. About 1800. Height 7⅞ inches.

PLATE IX.

50 Bowl. Conventional floral decoration in raised dark blue. About 1750. Diameter 4⅜ inches. Inscribed in the bottom "Sangrias".

51 Jug with handle. Conventional decoration in blue. About 1800. Height 8¼ inches.

PLATE XIV.

52 Pair of serpentine-handled cups. Conventional floral decoration in blue. About 1800. Height 3 inches and 5 inches.

53 Bottle. Double gourd-shape. Conventional floral decoration in blue. About 1800. Height 7¼ inches.

54 Bénitier. Blue decoration of plants, and cross in relief. Nineteenth century. Height 7¼ inches.

PLATE XLII.

55 Bénitier. Blue decoration. Nineteenth century. Height 6½ inches.

56 Salt-cellar. Blue decoration. About 1825. Height 2¾ inches. PLATE XV.

57 Salt-cellar. Blue decoration. About 1840. Height 2⅜ inches. PLATE XV.

58 Bowl. Conventional ornament in blue. About 1750–1800. Diameter 15 inches.

PLATE XIV.

51

107

PLATE XV.

56 132 57

Plate XVI.

59 Plate or dish. Decorated with conventional ornaments and mosque-shaped building in dark blue. About 1800. Diameter 13¾ inches.

60 Albarello or drug jar. Raised blue decoration. White label for name. About 1750–1800. Height 9⅜ inches. PLATE VII.

61 Albarello or drug jar. Raised blue decoration. White label for name. About 1750–1800. Height 9⅜ inches. PLATE X.

62 Albarello or drug jar. Raised blue decoration. White label for name. About 1750–1800. Height 5 inches. PLATE XI.

II

SHOWING CHINESE INFLUENCE
1650–1750

63 Laver. Around the sides are white medallions with baskets of flowers in Chinese taste. In the center is the double-headed, crowned eagle of the Austrian dynasty. This interesting piece, which is decorated in heavy blue, reveals the combination of the Spanish and the Chinese influences. About 1680–1700. Diameter 17¼ inches.

PLATE XVI.

64 Vase with floral decorations painted in white reserved medallions surrounded by deep blue ground containing reserved white ornamentation. The form and decorative treatment are strongly Oriental. About 1680–1700. Height 14½ inches. PLATE XVII.

65 Pair of barrel-shaped flower pots. Floral designs painted in white medallions surrounded by dark blue ground. The shape is Spanish, but the decoration shows Chinese influence. About 1750. Height 5⅞ inches. PLATE XVIII.

66 Bowl. Blue decorations in Chinese taste. About 1800. Diameter 11½ inches.

67 Pair of oval dishes. Figure decoration in Chinese style. About 1830. Length 18 inches. PLATE XIX.

68 Cover of jar or dish. Conventional decorations in blue in Chinese taste. About 1800. Diameter 13⅜ inches.

69 Urn-shaped flower vase. Blue conventional decorations showing Chinese influence. About 1750. Height 12⅞ inches. PLATE XX.

70 Barrel-shaped jardinière. Reserved flower medallions in blue ground. The form of the vessel

PLATE XVII. 64

PLATE XVIII.

65 25 65

67

67

PLATE XIX.

PLATE XX.

PLATE XXI.

27 a

70

PLATE XXII.

is Spanish, but the decoration reveals Oriental influence. About 1700–1750. Height 17 inches. PLATE XXI.

71 Barrel-shaped jardinière. Paintings of men in Spanish and Chinese costumes, in reserved white medallions, alternating with irregular blue medallions containing reserved white decorations. The figures in the four medallions represent a Chinaman carrying a jar, a man looking through a telescope, a Spaniard playing a guitar, and a man in Chinese garb with arms outstretched. The decorations show Chinese influence. About 1700–1750. Height 18 inches. PLATE XXII.

III

SHOWING HISPANO-MEXICAN INFLUENCE

1800–1900

72 Water jar with two handles. Decorated in polychrome—green, blue, yellow, brown, and rose. Around the center are painted figure scenes from Indian life. An Indian carrying two water vessels is approaching a well. A Mexican is shown carrying two jugs, while beside him a boy is ascending a ladder leading to an upper window

of a house. On the other side two water carriers are fighting, while in front is the representation of a well. Between the figures are trees and vines with convolvulus blossom. Height 17⅞ inches.

The rose or mauve color was not introduced into Mexican maiolica until the beginning of the nineteenth century. This interesting piece is of about that period. PLATES XXIII AND XXV.

73 Water jar with handles, a companion to the preceding. Similar colors have been used in the decoration, but the figure scenes are somewhat different. At the front is a similar design of a well, by the side of which a woman stands. Another woman is shown grinding corn on a stone metate, while a third woman is carrying water and leading a boy who is filling a jug at a well. The same house with a ladder is shown, the sash of the upper window being closed. The man stands at the base of the ladder, with a key in one hand and a staff in the other. Approaching him is a man bearing water vessels. About 1800. Height 17⅞ inches. PLATES XXIV AND XXV.

74 Covered bowl. Decoration in green, brown, and rose. Inscription, "Viva Fernando 7". About 1820. Diameter 9 inches.

The ornamentation consists of roses painted in a peculiar mauve tone, and was evidently done during the reign of Ferdinand VII of Spain,

PLATE XXIII.

72 (See also colored plate) 73

PLATE XXVI.

which extended from 1808 to 1833. This is an excellent example of this rare and beautiful color. PLATE XXVI.

75 Laver or basin. Figure decoration in polychrome—red, green, yellow, and brown—representing "The Baptism of the Saviour." About 1800. Diameter 12½ inches. PLATE XXVII.

76 Large plate or dish. Decorated in brown and red. Inscription, "Combento de la SSma M". From the Convent of the Holy Trinity. About 1830. Diameter 12¾ inches. PLATE XXVIII.

77 Globular jar with polychrome decoration—dark blue, yellow, green, brown, and rose color. The shoulder is decorated with the raised dark blue, containing reserved white ornaments. The body is embellished with vertical bands alternately white and yellow, with colored ornamentation. This interesting piece marks the transition from the monochrome blue to the colored style of decoration and dates from about 1800. Height 11 inches. PLATE XXIX.

78 Plate with scalloped edge. Border decoration in mauve and pale blue. Central motive is a pillar taken from the arms of the Convent of the Ensenanza, Mexico City. About 1825. Diameter 8⅝ inches. PLATE XXXVII.

79 Plate with scalloped edge. Border decoration in mauve and pale blue. Central motive is a pillar taken from the arms of the Convent of the Ensenanza, Mexico City. About 1825. Diameter 8⅝ inches.

80 Covered bowl with fluted sides decorated in mauve and green. About 1825. Diameter 5¾ inches.

81 Jar cover. Polychrome decoration—dark blue, yellow, green, and mauve. Modeled knob in form of fruit. This example shows the transition from the blue to the polychrome decoration and dates from about 1800. Diameter 14 inches.

82 Large dish. Polychrome decoration—green, yellow, rose, and black. Period of about 1820. Diameter 14⅜ inches. Marked "CA", with an "o" over the "A", in black.

83 Large dish. Polychrome decoration—pale green, pink, and black. The central design is a house surrounded by trees. About 1825. Diameter 14⅜ inches.

84 Large dish. Polychrome decoration—green, mauve, yellow, and black. About 1825. Diameter 14⅝ inches. A monogram consisting of the letters "C S", followed by a small "o".

PLATE XXVII.

PLATE XXVIII.

76

113

PLATE XXIX.

PLATE XXX.

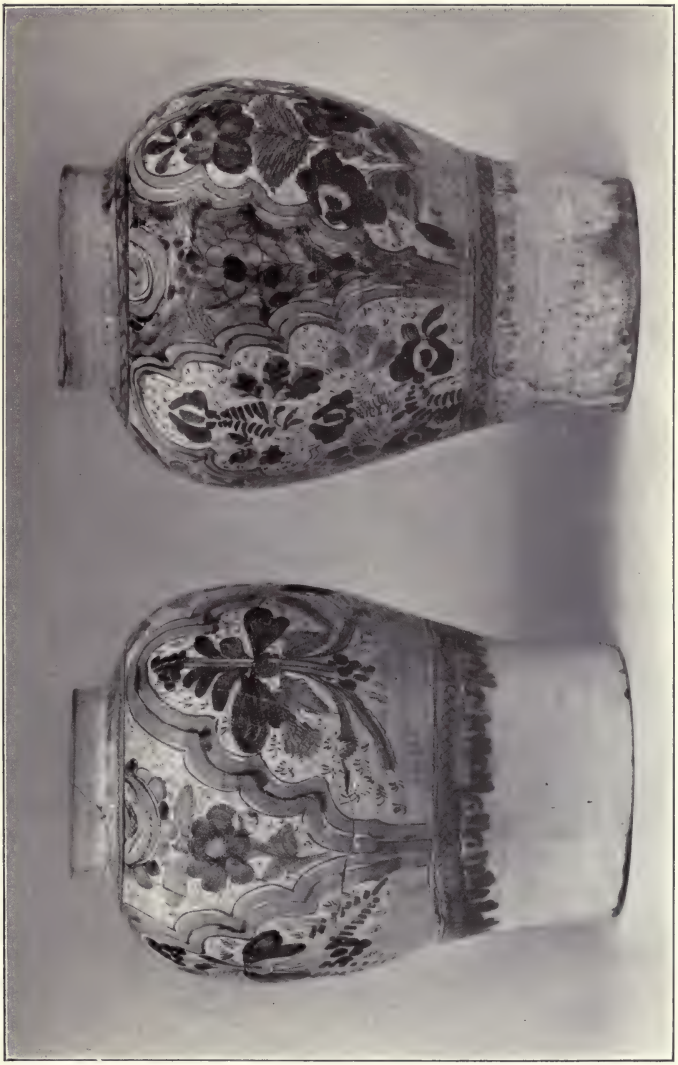

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PLATE XXXI.

PLATE XXXII.

85 Small bowl-shaped jardinière or tazza with two handles. Decorated in green, yellow, black, and brick red. About 1840. Diameter 5¾ inches.
PLATE XXX.

86 Jug with red, yellow, green, and black ornamentation. About 1840. Height 8½ inches.
PLATE XXXVIII.

87 Pair of jars. Decorated in red, yellow, and green. About 1830. Height 14 inches.
PLATE XXXI.

88 Large bowl. Decorated in yellow, green, black, mauve, and red. About 1840. Diameter 15⅞ inches. PLATE XXXII.

89 Cup with handle. Brick red border, and inscription in black, "Conbento de la Sa De Queretaro". About 1840. Diameter 4½ inches.
PLATE XXXIII.

90 Large bowl on foot, handles modeled in forms of human heads. Decorated in red, yellow, green, black, and mauve. About 1835. Height 7⅝ inches. PLATE XXXIV.

91 Albarello or drug jar with bands of conventional flowers in polychrome—red, yellow, green, and black. About 1820. Height 8½ inches.
PLATE VIII.

92 Spherical jar or jug. Decorated with red, yellow, green, and black. Inscribed "Antonio Lopes", in black. About 1860. Height 7 inches.
PLATE XXXV.

93 Plate with irregular border. Decorated in yellow, green, red, and black. Central design, a bull in yellow. About 1850. Diameter 8⅞ inches. PLATE XXXVI.

94 Bowl with handles. Polychrome decoration—red, green, and black. About 1845. Diameter 4¾ inches.

95 Large dish. Polychrome decoration—red, green, and yellow. About 1840. Diameter 14⅝ inches. PLATE XLIV.

96 Inkstand. Circular form. Decorated in red and green. About 1840. Diameter 3½ inches.

97 Inkstand. Circular form. Decorated in red and green. About 1840. Diameter 3½ inches.

98 Sand-shaker. Hexagonal form decorated in green and brown. About 1840. Diameter 3¾ inches. PLATE XIII.

99 Sand-shaker. Decorated in blue, yellow, and black. About 1830. Diameter 3½ inches.

100 Plate. Yellow, green, and black. Central design a parrot. About 1840. Diameter 8¼ inches.

101 Barrel-shaped jardinière. Yellow and green decoration. About 1830. Height 11½ inches. PLATE XXIX.

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PLATE XXXIII.

PLATE XXXIV.

PLATE XXXV.

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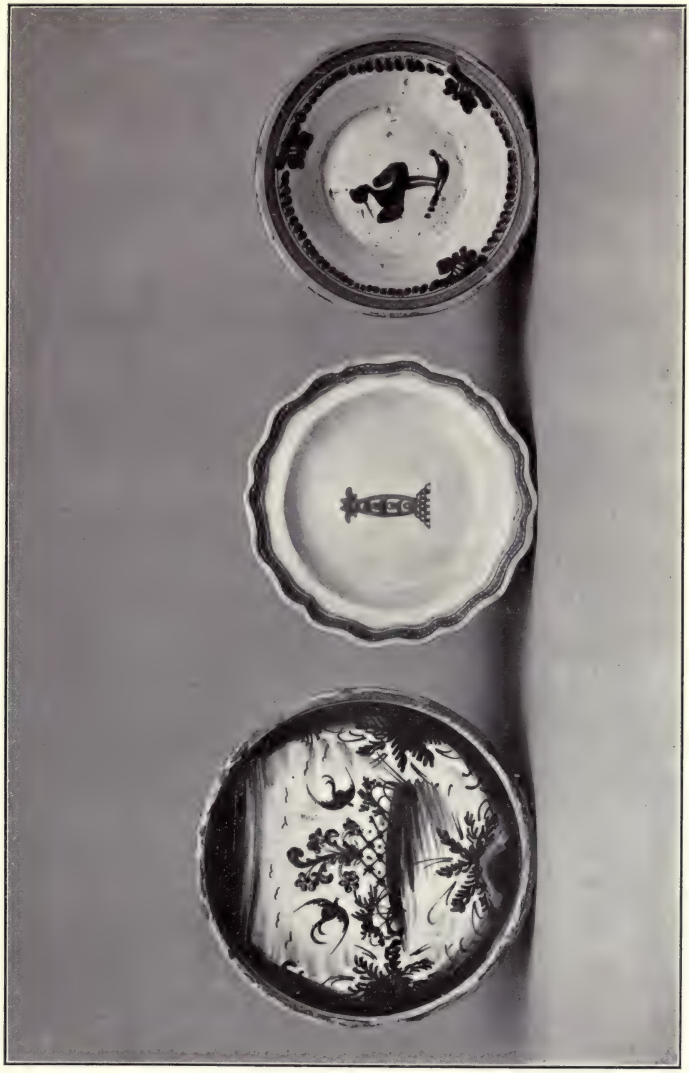
PLATE XXXVI.



169 78 103

PLATE XXXVII.

PLATE XXXVIII.

PLATE XXXIX.

PLATE XL.

102 Laver or bowl. Polychrome decoration—red, yellow, green, and brown. About 1840. Diameter 18 inches. PLATE XXXIX.

103 Plate. Decorated in yellow and raised blue. About 1800. Diameter 8⅛ inches. PLATE XXXVII.

104 Spherical jar. With arms of Carmelite order in brown on bright yellow ground. About 1840. Height 11¼ inches. PLATE XL.

105 Plate with blue decoration. Central design of a house. About 1850. Diameter 8½ inches.

106 Jug. Decorated in raised blue. Inscribed "El que noba enbia, consugavito al apulqueno". About 1800. Height 7¼ inches. PLATE XXXVIII.

107 Jug with black and yellow ornament. About 1830. Height 8¼ inches. PLATE XIV.

108 Bowl. Blue decoration. About 1840. Diameter 9¾ inches.

109 Bowl. Blue conventional decoration. About 1840. Diameter 13¼ inches. PLATE XLI.

110 Bénitier. Brown decoration. From Convent of Santa Cruz, Querétaro, Mexico. About 1840. Height 9 inches. PLATE XLIII.

111 Large basin with arms of La Merced Convent, in blue. About 1840. Diameter 14⅜ inches.

PLATE XLI.

112 Bénitier. Decorated in blue and yellow. About 1830. Height 10¾ inches. PLATE XLII.

113 Large plate. Decorated in yellow and black. About 1830. Diameter 13⅞ inches.

PLATE XXVIII.

114 Large plate. Decorated in blue, green, and black on yellow ground. About 1830. Diameter 13⅜ inches. Marked "$\frac{O}{R}$", in black. PLATE XLV.

115 Plate. Polychrome decoration on pale blue ground. About 1840. Diameter 8¾ inches. Marked "$\frac{O}{R}$", in black.

116 Large bowl with fluted sides. Decorated in dark blue and polychrome on pale blue ground. Central design, a man on horseback. About 1820. Diameter 14¾ inches. Marked "CS".

PLATE XLIV.

117 Large plate with scalloped edge. Dark blue and polychrome decoration on pale blue ground. About 1820. Diameter 13½ inches. PLATE XLV.

118 Large plate with scalloped edge. Dark blue and polychrome decoration on pale blue ground. About 1820. Diameter 13½ inches.

PLATE XLI.

111

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112 54

PLATE XLII.

110 135

PLATE XLIII.

PLATE XLIV.

114

211

PLATE XLV.

119 Large plate with scalloped edge. Dark blue and polychrome decoration on pale blue ground. About 1820. Diameter 15¾ inches.

120 Plate. Dark blue and polychrome decoration on pale blue ground. About 1820. Diameter 8¾ inches.

121 Plate. Decorated in dark blue and polychrome on pale blue ground. About 1820. Diameter 8¾ inches.

122 Pair of salt-cellars. Decorated in dark blue and polychrome on pale blue ground. About 1820. Height 2⅝ inches.

123 Jar-shaped cup with two handles. Decorated in dark blue and polychrome on pale blue ground. About 1830. Height 4⅞ inches.

124 Bénitier. Decorated in dark blue, yellow, and green on pale blue ground. About 1820. Height 10 inches.

125 Small tea-pot. Decorated in dark blue and polychrome on pale blue ground. About 1830. Height 4¼ inches.

126 Barrel-shaped mug. Decorated in dark blue and

polychrome on pale blue ground. About 1820. Height 9 inches. PLATE XXXVIII.

127 Urn-shaped jardinière with two handles. Dark blue and polychrome on pale blue ground. About 1830. Height 12⅛ inches. PLATE XLVI.

128 Large bowl. Dark blue and polychrome on pale blue ground. About 1830. Diameter 17½ inches. PLATE XLVI.

129 Large vase-shaped jardinière. Dark blue and polychrome on pale blue ground. About 1830. Height 26 inches. PLATE XLVII.

130 Albarello or drug jar. Blue glaze. About 1840. Height 11¼ inches. PLATE XII.

131 Albarello or drug jar. Blue glaze. About 1860. Height 11¾ inches. PLATE XII.

132 Bowl-shaped candlestick. White glaze. Slight blue decoration. About 1860. Height 3½ inches. PLATE XV.

133 Small vase. Blue bands. Nineteenth century. Height 4¼ inches.

134 Cover or lid. Blue decoration. Nineteenth century. Diameter 2⅝ inches. (See 56.)

PLATE XLVI.

127

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135 Bénitier. Yellow, blue, and green decoration. Nineteenth century. Height 12⅝ inches.
PLATE XLIII.

136 Large candlestick in the form of a sitting dog. White glaze. Has been decorated with red and green paint and gilding, and was probably used in a church or convent. About 1830. Height 15½ inches. PLATE XLVIII.

137 Cylindrical jar with handles. Profusely decorated in green, red, and yellow. About 1840–1860. Height 13⅝ inches.

138 Cylindrical jar with handles. Polychrome figure decoration. About 1865. Height 8⅞ inches.

139 Cylindrical jar with handles. Polychrome decoration. About 1865. Height 9¾ inches.
PLATE XLIX.

140 Covered jar. Polychrome decoration. About 1840–1860. Height 11¼ inches. PLATE XXXV.

141 Jar. Polychrome decoration. Nineteenth century. Height 7 inches.

142 Inkstand. Polychrome decoration. Curious shape. About 1860. Height 2½ inches.

143 Dish. Blue and red decoration. Nineteenth century. Diameter 7 inches.

144 Plate. Polychrome decoration. Figure of woman in the center. Nineteenth century. Diameter 7 inches. PLATE XXXVI.

145 Laver or bowl. Polychrome floral decoration. About 1850. Diameter 19½ inches. PLATE L.

146 Oblong dish or platter with waving edge. Decorated in polychrome with figure scene. About middle of the nineteenth century. Length 11¾ inches. PLATE XXXVI.

MODERN PIECES
LATE NINETEENTH CENTURY

147 Baptismal basin. Decorated in polychrome with subject, "The Baptism of the Saviour". Diameter 16¾ inches.

148 Large fluted bowl. Polychrome decoration. Diameter 13¾ inches.

149 Bowl with polychrome decoration. Diameter 8¾ inches.

150 Bowl. Polychrome decoration. Diameter 8¾ inches.

151 Cylindrical jar with two handles. Polychrome decoration. Height 13 inches.

PLATE XLIX.

PLATE L.

152 Cover of jar. Polychrome decoration. Diameter 12¼ inches.

153 Plate. Dark blue design. Diameter 9½ inches.

154 Dish. Conventional polychrome designs. Diameter 9 inches.

155, 156 Large inkstand of star form with stopper. Decorated in blue monochrome with human figures, birds, and animals. Diameter 7¼ inches.

157 Tile lavatory, containing three lavers, or basins, decorated in polychrome, with vases of flowers and escutcheon of the Franciscan monks. About 1830.

LEAD-GLAZED POTTERY

Sgraffito, or slip-decorated, pottery was produced at Guanajuato, Mexico, in the first part of the nineteenth century.

158 Oval shaving-dish of red clay, covered with white slip with incised floral ornaments in red and green. Guanajuato, about 1830. PLATE LI.

159 Large dish or plate of red clay, covered with incised ornaments representing a vase of flowers

and birds in green and brown. Guanajuato, about 1830. PLATE LI.

160 Figure of a deer in sitting attitude. Two holes in the head indicate that antlers, made separately, were intended to be inserted. This curious example found in Mexico was probably brought from China and is not of Mexican workmanship. Large quantities of Chinese pottery and porcelain were imported into Mexico in the seventeenth, eighteenth, and nineteenth centuries. PLATE LII.

SPANISH MAIOLICA

The following described pieces, found in Mexico, are of Spanish origin.

161 Albarello or drug jar. Decorated with the crowned, double-headed Austrian eagle, in blue. Talavera, Spain. About the middle of the nineteenth century. Height 8 inches. PLATE IX.

162 Large plate. Decorated with floral and bird designs in blue. Talavera, Spain. Early nineteenth century.

163 Large plate with heraldic design in blue. Talavera, Spain. Late eighteenth century.

PLATE LI.

159

158

164 Large plate with blue heraldic design. Talavera, Spain. Early nineteenth century.

165 Oblong dish or platter. Polychrome decoration. Inscribed "D. Favsto Agvada". Length 10½ inches.

166 Cup. Blue decoration. Probably Talavera, Spain. Late eighteenth century. PLATE XXXIII.

167 Cup. Polychrome decoration. Talavera, Spain. Late eighteenth century.

168 Cup. Blue decoration. Talavera, Spain. Early nineteenth century.

169 Tazza. Conventional bird and floral decoration in dark blue. Talavera, Spain. About 1775–1800. Diameter 10 inches. PLATE XXXVII.

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